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ABSTRACT

This independent study course for college credit is a study of Japanese civilization. The nine lessons that comprise the course are: 1. The Origins of the Civilization: From Primitive to Early Classical Times; 2. The Classical Tradition I: The Religion and Aesthetics of Classical Times; 3. The Classical Tradition II: A View of Court Life through Literature; 4. The Medieval Tradition I: The Warrior and His Religious Beliefs; 5. The Medieval Tradition II: Zen and Late Medieval Culture; 6. The Early Modern Tradition I: The Warrior and His Moral Code; 7. The Early Modern Tradition II: The Townspeople and Their Culture; 8. The Modern Tradition I: The Meeting with the West; and 9. The Modern Tradition II: A View of Modern Japan through Literature. A concluding statement and glossary are given.
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MODULAR CURRICULUM:
ENGLISH/SOCIAL STUDIES
Japanese Civilization
1970

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This module represents approximately eight to ten weeks' work;
however, it can be tailored to suit individual needs. Credit
is to be determined by the institution recording the work.
Students enrolled through E.I.S.C. will receive $\frac{1}{4}$ unit credit.

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WORLDWIDE CLASSROOM

In beginning independent study, you must remember there is a greater personal responsibility for achievement than in a course taken in residence. Much that ordinarily is recited in the classroom must be written out in independent study. Therefore, as you prepare each assignment, you must exercise your best judgment.

The normal time allowed for the completion of the course is twelve months from the date of enrollment. If you are unable to complete the course within the twelve-month period, a six months' extension will be granted upon payment of a \$5.00 fee prior to the normal expiration date. All extensions are effective on the expiration date.

To help you successfully complete this course, the Extramural Independent Study Center suggests the following:

1. *Work with regularity.* You are urged to accomplish a regular amount of work each week. If you wait too long between assignments, you may lose the continuity of your work. You MAY NOT, however, send in more than five assignments in a seven-day period unless you have special permission from your instructor.

During vacation periods many instructors are away from the campus and your assignments may have to be forwarded. If you need to complete this course by a certain time, you should start work early enough that a slight delay during vacations will not adversely affect your schedule.

2. *Observe proper manuscript form.* All assignments must be submitted on the special paper designed for independent study. (See the Sample Lesson at the back of this syllabus.) A pad is included with your syllabus, and you may order additional pads from the Center for \$1.25 each.

(a) Always write your name, address, the course name and number, the number of the assignment and the page number at the top of each page. Either type your answers double-spaced or write them neatly in black

or blue-black ink, using only one side of the paper. In submitting an assignment, fold all the pages of the assignment together with the heading on the outside. (For illustration see the Sample Lesson.) (b) Mail each completed assignment separately to the Center, making sure that you mail the assignments in numerical order and that the envelope bears the correct postage. (It is a good idea to keep a copy of your work.) Be sure to notify the Center of any change of name or address. Following the suggested format will speed the return of your lessons.

3. *Use these study suggestions.* (a) Study the entire reading assignment before working with the questions. (b) Answer mentally as many of the assigned questions as you can. Consult your texts and other media for additional information. Make notes. (c) Study all of your notes, organize them, and begin to write. (d) Although you are free to use your assignments, you should avoid parroting the writer's words, and when a direct quotation is necessary, identify the author, title and appropriate page numbers. (Plagiarism will result in your being dropped from the course.) (e) To help in review, some students find it best to write down questions before answering them. (f) Review

frequently. Exams and formal papers are required periodically unless your instructor exempts you from such progress checks. (g) If you need information about any assignment, write to your instructor on a separate sheet of paper and enclose it in an assignment. Your instructor is always willing to help you explore ideas initiated by the course and to carry on a dialogue with you.

4. *Note the rules governing examination accreditation.* The final examination is very important. An application should be mailed in at least a week before the examination date.

College level examinations, when taken in Kansas, must be given by the Extramural Independent Study Center at the University of Kansas, by the officials of one of the other state colleges, or by supervisors at one of the Correspondence Examination Centers in the state. (For a list of Examination Centers see the Schedule of Examinations sent with your course material.)

If you wish your credits to apply toward a degree at an accredited Kansas college or university, other than a state institution, you may make arrangements with the dean of that college to have your examination supervised there. Out-of-state enrollees must arrange with officials of an accredited college to have their examinations proctored.

If there is no accredited college in your vicinity, you may arrange for supervision with the local superintendent of schools or a secondary school principal.

High School course examinations, given in any state, should be administered by your principal or superintendent of schools. You must make your own arrangements for supervision.

5. *Give us your ideas and opinions.* It is our wish that you derive as much benefit as possible from this course, and we want to know to what extent it has met your needs. Because all courses are in a continuous state of revision, you will assist us greatly by filling out the evaluation form which will be sent with your grade. There is room for special comments or suggestions, and all of the information will be considered in

revising or adapting the syllabus material. If during the course of instruction you wish to make comments or inquiries that you feel will not benefit your instructor, you may send them to the Extramural Independent Study Center. Regardless of prior comments, PLEASE FILL OUT AND RETURN the form sent with your grade.

The Student Services staff is available to help with any problems of an administrative or instructional nature requiring special attention.

6. *Note the refunds and extra charges.* You may obtain a partial refund of fees only if you apply for it within three months of the date of your registration. If no more than five assignments have been completed, the course fee minus \$5.00 for registration and \$2.00 for each corrected lesson will be returned to you. Course material fees or postage may not be refunded.

Japanese Civilization

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Japanese Civilization

PREFACE

Textbooks:

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|-------------------------|--|
| Robert W. Demeritt, ed. | EASTERN CIVILIZATIONS READINGS,
Vol. II. Lawrence, Kansas,
Extramural Independent Study
Center, 1969. |
| Donald Keene. | ANTHOLOGY OF JAPANESE LITERATURE,
New York, Grove Press, 1955. |
| Murasaki Shikibu. | THE TALE OF GENJI, Vol. 1. tr.
Arthur Waley. New York, Double-
day Anchor Books, 1955. |
| Natsume Sōseki. | KOKORO, tr. Edwin McClellan.
Chicago, Henry Regnery Co.
(Gateway Edition), 1967. |

Books may be ordered C.O.D. from either of the sources below:

The Kansas Union Book Store
Lawrence, Kansas 66044

The University Bookstore
623 N. Manhattan Ave.,
Manhattan, Kansas 66502

You are embarking upon the study of Japanese civilization. Unlike many subjects that you might have taken, such as English or mathematics, this is not what is generally considered to be a required course. Indeed, an American student might very well proceed through the whole of his education without turning his attention seriously to the examination of Japan.

But to say that a course is not required is not to suggest that it is unimportant. We may never take a course in the foreign policy of the Soviet Union or the psychology of racism either; but these things surely are of fundamental importance to our understanding of the world around us. In the same way, the examination of another culture is, I believe, profoundly important to one's personal development.

I myself first became interested in Japanese civilization when I was stationed in Japan during 1953-54. Until then my major area of study was Greek, but, upon release from the Army, I remained in Japan for four years as a civilian educational advisor to the U.S. Army Education Program there. Then, in 1958, I began a formal study of Japanese language and literature at the University of Michigan, a study I had begun informally six years earlier. Since that time I have returned to Japan for one year as a student, and have lectured and taught courses on the literature and language of Japan at the Universities of Michigan, Wisconsin, and Kansas. I hope that some of my first-hand experiences in Japan will come through in this Study Guide, and will help you in learning to understand and appreciate another culture.

Our formal study of the Japanese tradition might well be motivated by two apparently contradictory factors: the Japanese are very much like us and very different from us. They share with us the basic needs of all mankind, possessing all its emotional complexity, intellectual intricacy, and spiritual profundity. But given these fundamental similarities, the Japanese have developed along distinctive lines as a result of their particular responses to their unique circumstances.

To cite but one example of this phenomenon we may observe that the tribal and unlettered inhabitants of Japan in the sixth century were confronted with the religious influence of Buddhism just as their contemporaries on the British Isles were being converted to Christianity. Both cultures were responding to basic needs within themselves; but, as a result of the differences in the sort of influences that affected them, their development led in different directions. It is our aim to examine this complex set of similarities and differences in order to better understand not only the Japanese but ourselves.

In our attempt to gain insight into the civilization of our fellow human beings at the far end of the Asian land mass, we will examine a number of the statements that the Japanese have made about themselves. I have restricted the readings to source material and purposefully avoided interpretive works so that we may react directly to Japanese civilization, rather than assimilate attitudes presented to us by others.

The reading assignments for this course are in no way designed to be an in depth treatment of our subject. They are rather to be thought of as assayer's samples from a gold mine--small bits of ore from which the total worth of the lode can be estimated. But unlike a mineral deposit, whose value is judged in dollars and cents, the yield from a civilization is dependent upon the use to which you as an individual can ultimately put it. For this reason we have assembled for you some sample nuggets from Japanese civilization in the hope that you will find them of enough personal value to dig more deeply.

To supply an additional dimension to this course we have included a number of audio-visual aids. Their purpose is to bring you closer to the subject of your inquiry than would be possible from the written word alone. By being able

to fit the sights and sounds of Japan into your understanding of each phase of the culture, you will, I hope, gain a better feeling for the civilization as a whole.

The treatment of our subject will be chronological--beginning with Japan's prehistory and moving toward modern times. The first assignment will present you with writings pertaining to Japan's most primitive traditions. In the lessons that follow, the four major phases of Japan's civilization will be taken up with two assignments devoted to each. The end result will be a survey containing nine assignments designed to be completed in as many weeks.

In taking this approach I have tried to avoid making this course a study in Japanese history. Rather, it is hoped that by placing the material before you in the order that it appears in time you will be able to see more clearly the changes that have taken place in the tradition and, more important, gain an appreciation of the strata of culture resulting from the introduction of new ideas.

The material might conceivably have been presented in just the reverse order--beginning with the contemporary scene and stripping off, as it were, successive strata of influence until only the most ancient tradition remained. However, moving from the complex society of modern times to the simpler culture of the pre-Buddhist period is best undertaken by those who have grown up in the society or by students already familiar with the present-day culture, that is to say by those who wish to answer such questions as "how did Japan get this way?"

Since many of you will be taking this course as part of your own introduction to Japan, I have chosen to let the tradition unfold before you rather than to attempt a dissection of the living tradition. I sincerely hope that this effort to present Japanese civilization as a growing, vital organism will help you to gain an appreciation of it.

Tape Recording Supplement:

A tape recording has been prepared to introduce you to the sounds of various kinds of Japanese music and poetry chanting. Several of the topics presented in the Study Guide are represented on the tape: the ancient Japanese court music called gagaku; the traditional method of chanting the tanka poetry of classical Japan; biwa music; the recitation that accompanies the nō drama; the nagauta or "long song" that is characteristic of kabuki drama; and Kimi ga yo, the Japanese National Anthem, performed by the Choir and Brass Band of the Tokyo University of Arts. The recording has been made on a tape cassette which will fit into any cassette-type recorder. If you have access to such a recorder, you may simply make a \$3.00 deposit with the Extramural Independent Study Center for the tape, and it will be sent to you. If you do not have a cassette recorder, you may rent one from the Center at the rate of \$1.25 per week, one month's rental (\$5.00) to be paid in

advance. A \$20.00 deposit will cover the recorder and tape. At the end of the first month, an additional month's rental must be paid if the recorder is not returned; when the recorder is returned, the deposit and unused rental fees will be refunded.

In this syllabus you will find a contract for the rental of recorders which you may fill out and send to the Center, with your deposit and rental fees, when you wish to use them.

For those who might like to go further into the understanding and appreciation of Oriental civilizations, the Extramural Independent Study Center also has available cassette tape recordings of Chinese language, poetry and music, Japanese poetry (haiku and senryū). and Indian poetry and music. Each of these tapes may be rented from the Center in the manner just described.

Visual Supplement:

Several times throughout this Study Guide prints of various pictures are mentioned as supplemental material. Packets of these prints can be obtained from the Extramural Independent Study Center for 45¢. (For students enrolled in the course, the cost of the prints is included in the instructional materials fee.)

THE ORIGINS OF THE CIVILIZATION

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol. II. Introduction, Historical Background, Selections from the Nihongi.

ANTHOLOGY OF JAPANESE LITERATURE. Introduction (pp. 19-30), Man'yōshū (pp. 33-53), The Luck of the Sea and the Luck of the Mountains (pp. 54-58).

Supplementary Material:

Gagaku music (on tape). This type of music was borrowed from China to accompany the dances, also of Chinese origin, and used in the ritual of the Nara court. When the music and dance were performed together they were known as bugaku.

The Great Shrine of Izumo (Print O 251). Shinto architecture. Notice the straight lines that distinguish it from later forms having a Chinese influence.

Hōryūji (Print O 252). Buddhist architecture. This complex of temples dating from the seventh century is the oldest wooden structure in the world. It is an example of Chinese Buddhist architecture as it was adapted by the Japanese.

Shōkwannon (Print O 277). An example of Buddhist art, indicating the high degree of skill achieved in art after the beginning of Chinese influence.

This assignment has two purposes. The first is to supply a general introduction to the subject of the course. The second is to give you a glimpse into the earliest period of Japanese culture.

With respect to the general overview, I have asked you to read two selections. The first is the introduction to the Japan section of your

EASTERN CIVILIZATIONS text. The aim of this brief sketch, as you will immediately see, is to tie together, in chronological order, the material we shall be reading. The second selection is the introduction to Keene's text. Its aim is to supply you with a broad view of the literary tradition. These two short outlines will, I hope, help you to feel at ease in the Japanese context.

Since you will meet again the people and terms referred to in these introductory selections, it is not necessary to commit them to memory. Your aim, instead, should be to acquire a feel for the subject so that, as you move along in your studies, the events you want to understand will fit into a convenient, basic framework.

Concerning your first look at the material from the most ancient period of Japanese civilization, two facets have been isolated. The first is the record of the tradition as it is preserved in the earliest historical accounts. The second is the aesthetic side of the culture as it comes down to us through the artistic and poetic traditions. Both of these facets are themselves divided into two eras--before and after the introduction of Chinese influence.

In reading the material from the KOJIKI and the NIHONGI keep uppermost in your mind the movement from mythology to factual history. In the poetic selections from the MAN'YOSHŪ observe closely the way in which the poets deal with nature and its relationship to man.

Writing Assignment:

1. In a brief essay (400 words) discuss the manner in which Chinese influences came to be felt in the historical writings of ancient Japan. In preparing your answer arrange in chronological order the selections you have read.

2. Examine closely the Seventeen-Article Constitution of Prince Shōtoku in an effort to determine its purpose. Write a short essay on how it differs in its goals from our own constitution. Consider such aspects of the problem as the kind of society Prince Shōtoku was addressing himself to, the kind of society he wished to establish, and the means (both political and moral) by which he proposed to achieve his goals.

3. Discuss in a few sentences three of the following topics:

a. Kakinomoto Hitomaro's attitude toward death as reflected in his poetry.

b. The prehistorical facts that might well underlie the story from the KOJIKI entitled "The Luck of the Sea and the Luck of the Mountains."

- c. The poet Yamanoue no Okura as a social critic.
- d. The relationship between Nintoku and his wife.

THE CLASSICAL TRADITION I

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol. II. On the Art of the Novel.

ANTHOLOGY OF JAPANESE LITERATURE. Kūkai and His Master (pp. 63-66),
Kokinshū (pp. 77-81).

THE TALE OF GENJI. Begin your reading of this work now so that you
will have it finished for the assignment that follows.

Supplementary Material:

Tanka poetry chanting (on tape). This poetic form was the most
popular among the aristocrats of the Heian court. The selection
you hear is from the KOKINSHŪ and is taken from your JAPANESE LITER-
ATURE text (pp. 76-77). (I am indebted to Mr. Yoshida Yasuo of the
Osaka University of Foreign Studies for his splendid rendering of
these verses.)

The Phoenix Hall of Byōdōin (Print 0 290). Buddhist architecture,
reflecting the full flowering of the Heian aesthetic.

Kichijōten (Print 0 296). A female Buddhist deity of human happiness
carved in the mid-Heian period.

The Genji emakimono (Print 0 306). A segment from a scroll painting
from the Heian period. These scrolls often, as here, depict scenes from
literature.

It is Heian culture that modern Japanese look back upon as reflecting
their classical tradition. During this period from 794-1185 the Japanese
established the ethical and aesthetic codes which were to serve as models
for many of their later social and artistic judgments.

With the writings of Kūkai we are given an intimate view of how Buddhism
came to influence Japan. It was through such pious men that the religious
beliefs of India came, through China, to play such an important role in the

society of the Heian period. Clearly, we are dealing here with a far more sophisticated religion than that reflected in the KOJIKI.

In reading the selections from the KOKINSHŪ we are presented with a new kind of aesthetic statement, one which is not so naive and frank as that found in the MAN'YŌSHŪ. Within the confines of the tanka form, the poets of this period composed poetry of considerable subtlety reflecting a high degree of elegant refinement.

In both the area of religion and that of poetry you are now able to make some important comparisons between the primitive and the classical traditions. Try to formulate in your own mind the contrasts that exist between these two phases of Japanese culture.

The selection from THE TALE OF GENJI by Murasaki Shikibu is one of the earliest statements in world literature concerning the art of fiction writing. The novel itself was completed sometime after the year 1000, thus predating by some 700 years any comparable work in the West. Realizing that the artistic attitudes expressed by Genji in this passage are those of the authoress Murasaki, notice particularly the religious basis for her ideas and the degree to which her views might be used to judge modern fiction.

Writing Assignment:

Answer four of the following questions.

1. Explain in your own words (about 400 of them) the purpose of the novel as stated by Prince Genji. What do you think of his views?
2. Reading poetry in translation always deprives us of a great deal of the art contained in the original piece. Nevertheless, enough of the feeling comes through to permit us to make certain judgments about the content, if not the form, of the verse. Briefly discuss what you believe to be the major differences between the poems of the MAN'YŌSHŪ and the KOKINSHŪ. Select examples for your discussion.
3. Ono no Komachi was a famous woman poet in the early Heian period. You have read a few of her poems in the selections from the KOKINSHŪ. How would you describe her?
4. What are some of the basic differences between the Japanese poetry you have read so far and the kind of poetry you have read from English literature?
5. Judging from the short selection on Kūkai and his Master, can you find any contrast between the Eastern idea of the sage and the Western concept of the saint?

THE CLASSICAL TRADITION II

Reading Assignment: THE TALE OF GENJI. Read the entire book.

THE TALE OF GENJI (GENJI MONOGATARI) is without question the greatest single work in Japanese literature. It is generally considered to be the first full-scale novel in world history and is by many critics ranked among the greatest works of fiction in the world.

In its entirety GENJI consists of 54 chapters of which you have read the first nine. The last ten chapters relate the experiences of Prince Genji's son Kaoru and deal with events after the death of the hero. While the middle chapters do contain many important episodes (including the discussion on the art of the novel which you have read), it is safe to say that by reading the portion presented by the Anchor edition you get a rather clear picture of the work as a whole.

The first chapter, "Kiritsubo," gets the story underway in a manner not unlike many of the tales that were the product of early Japanese literature. It does not suggest the full scope of the work to follow. The second chapter is far more promising. In it we are given a chance to sit in on an eleventh century bull session in which a bunch of guys talk about the most frequent subject of such late night get-togethers--girls.

But Lady Murasaki has a more important purpose on her mind than simply to offer us a bit of court life. She very carefully selects for discussion just those types of women who are going to play an important role in the life of Prince Genji. Thus she offers us an introduction to the novel she is preparing to lay before us.

In the chapters that follow, you are given a closer look at several of these women. Perhaps the most outstanding are Yugao and Aoi. In the later chapters, Genji's love for the young girl Murasaki becomes a dominant theme of the novel, although she is given only a brief introduction in this early part in the story.

Since Dr. Waley's introduction will supply you with all the necessary background information, I will not try to paint a full picture of the age in which GENJI was written. I might, however, offer one suggestion as you begin your reading. It is advisable to gear yourself down to a much slower pace than you are used to in this modern age. It is best to get into the kind of mood appropriate to the enjoyment of a piece of church music by Bach, rather than to approach your reading at the tempo suited to a Beatles record. Both types of experience are valuable, but they require different things from us.

It might be helpful in your reading to follow a rule suggested to me long ago with respect to Russian novels. The first three times you come across the name of a character stop and pronounce it out loud three times. If you do this you will find that rather than referring to people as X and Y you can use their names as you read and therefore make it easier to follow and discuss what is happening in the story.

One final word: you might find it useful to read quickly through the writing assignment before you begin reading. You can then be alert to some of the many facets of Lady Murasaki's novel.

Writing Assignment:

Answer four of the following questions.

1. Superstition played an important part in determining conduct in the Heian period. Assemble some important examples of its influence upon the course of the action in the story and give your opinion as to Lady Murasaki's own attitude toward superstition.

2. While the story of Prince Genji is primarily concerned with his adventures with women, he does fulfill a function in his society, and Lady Murasaki gives us some insight into this facet of her hero's existence. Describe the role of Genji in the society of his day. (You should not limit your thinking to that kind of activity done in modern times by men who work from 9:00 to 5:00—remember he was a prince!)

3. On the basis of the incidents in the book, how would you describe the status of women in the Heian court?

4. Do you think Lady Murasaki puts into practice the ideas expressed in her passage on the art of the novel? If so, give examples of how she achieves her aims. If not, point out places where she has failed.

5. Identify and explain the significance to the story of the following characters:

- a. Aoi
- b. Fujitsubo
- c. To no Chujo
- d. Suyetsumuhana
- e. Lady Rokujo

(Note: In dealing with this question it is useful to bear in mind that the role of many of the characters in this work is to bring out some facet of Prince Genji's personality.)

THE MEDIEVAL TRADITION I

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol II. The One-Page Testament of Hōnen, the Writings of Nichiren.

ANTHOLOGY OF JAPANESE LITERATURE. The Tale of the Heiki (pp. 179-191), An Account of My Hut (pp. 197-212).

Supplementary Material:

Biwa music (on tape). The biwa, a lute-like instrument from China, accompanied the recitation of passages from THE TALE OF THE HEIKE. This recording is a biwa piece in the Satsuma style from a later period, but it retains much of the feeling of the earlier music--which is no longer performed.

Shariden, Engakuji (Print 0 311). This temple reflects the heavier and more somber style of architecture characteristic of an age dominated by warriors.

Basu-sennin (Print 0 316). A piece of Buddhist statuary reflecting the tendency toward realism and portraiture found in the Kamakura period.

The Heiji emakimono (Print 0 334). A scroll painting of a scene from one of the war tales, THE TALE OF THE HEIJI, showing the great detail required by the taste of the period.

Although the break with the classical tradition came gradually, there is a pretty clear-cut distinction that can be made between Heian society and that which came into existence during the medieval period. It will be our purpose here to get an understanding of the kinds of changes that took place in Japan after the twelfth century as the society reacted to the super-refined way of life depicted in THE TALE OF GENJI.

While we frequently speak of the medieval period as a single unit, it is in fact divided into two quite distinct eras. The first, the Kamakura period (1185 to 1333), which we look at in this lesson, has a solid, somber feeling that stands in sharp contrast to the delicate life style of the preceding age. The second half of the Middle Ages, the Ashikaga period (1333-1600), in many respects presents us with a swinging back of the pendulum to a more courtly tradition. In this lesson we will look at the tradition of the warrior (the samurai), and his contribution to the total culture of Japan.

When the samurai gained political power, it was natural that he should assert a strong influence upon the values of the society as a whole. In reading THE TALE OF THE HEIKE and comparing it with GENJI, we can see a new element of violence entering into the society. In particular selections you have read we can see the clash between the older courtly traditions and the new forces that were coming to control the nation.

One primary manifestation of this shift in values that occurred at the beginning of the Kamakura period is found in the fact that the men now in control of society had different spiritual needs than the ritualistic courtier. The writings of Hōnen reflect the simpler type of faith required by the active warriors, while the teachings of Nichiren support the warriors' militarism and patriotism.

In the selection by Kamo no Chōmei we are confronted with the thoughts of a deeply religious man, raised in the refined taste of the capital, as he is confronted with the violence that has come to dominate his age.

In all the selections for this period there prevails a mood which we can refer to as Buddhist melancholy.

Writing Assignment:

Answer four of the following questions.

1. Cite some examples from the writing of Nichiren which would find a responsive chord in the samurai spirit. Explain why a soldier would be influenced by the passages you select.
2. Compare the religious attitudes of Hōnen with those of Kūkai whom we have examined in Lesson 2.
3. Describe the kind of life that Kamo no Chōmei lived while he was writing AN ACCOUNT OF MY HUT (HŌJŌKI); then contrast it with the kind of existence a Christian recluse might have had during the same period in Europe.
4. Make a list of the references to nature found in AN ACCOUNT OF MY HUT and THE TALE OF THE HEIKE and see if you can draw any generalizations from the

kind of natural phenomena that are observed by the writers. (You might keep in mind the idea of comparing your list with one you might have made for the period of the MAN'YŌSHŪ.)

5. What sorts of differences and similarities do you find when you look at the medieval period in Japan and the same period in our own tradition?

THE MEDIEVAL TRADITION II

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol. II. Zen Stories.

ANTHOLOGY OF JAPANESE LITERATURE. Essays in Idleness (pp. 231-241),
The Art of the Nō (pp. 258-262), Plan of the Nō Stage (p. 263),
Atsumori (pp. 286-293), Busu (pp. 305-311).

Supplementary Material:

Nō chanting (on tape). An excerpt from HAGOROMO, by Zeami. (An excellent translation of this play is to be found in Arthur Waley, THE NŌ PLAYS OF JAPAN, London, 1921, pp. 218-226.)

The Kinkakuji (Print O 341). The famous "Golden Pavilion" which typifies the refined taste of the Ashikaga shoguns.

Winter Landscape (Print O 346). A monochromatic ink painting by Sesshū (1420-1506), influenced by Sung Chinese art and Zen Buddhism.

Zenist art (Print O 349). A painting by Shūkō (late Ashikaga) reflecting the humorous quality of much Zen art.

The second half of the medieval period is one of the strong contrasts. During the rule of the Ashikaga shoguns, which officially lasted from 1338 to 1573, Japan produced many of its highest cultural accomplishments while at the same time suffering some of its most bloody and disruptive civil wars. By the middle of the fifteenth century the Ashikaga had already lost their capacity to govern the country effectively; and for the next century, while patronizing the arts, they ignored the strife endemic in society.

Needless to say, there was little of cultural value to come from the wars that plagued the country at this time; but, perhaps in part as a result of the black background created by these wars, the cultural achievements stand out in considerable brilliance.

At the court an impoverished aristocracy was trying as best it could to perpetuate the traditions we found in THE TALE OF GENJI, but its contribution to the cultural scene lacked any real vitality. In the provinces, among the warring feudal barons, many of the values cherished by the samurai during the Kamakura period were being maintained, but only in the context of the harsh realities of constant warfare. However, at the shogunal palace, in a section of Heian known as Muromachi, a new ingredient was being infused into the tradition. This was the influence of Zen Buddhism.

The Zen sect has attracted a great deal of attention in America in recent years, and has been offered by some as a cure for the spiritual ills of the West. As an anti-intellectual mysticism, holding out the possibility of instantaneous enlightenment, it has acquired a considerable number of enthusiastic followers. However, one basic aspect of Zen has been ignored by most of its American followers. In preparing for the moment when all things become clear, the followers must undergo an arduous discipline which prepares them for enlightenment. These long periods of meditation and practice that precede satori, or understanding, are usually neglected by those Westerners who become interested in Zen.

In the Japanese context, and particularly during the Muromachi period when Zen exerted its most powerful influence over the society, it was the practice and the meditation that received the greatest attention. So it was that the actors of the nō drama would spend years of their lives training themselves to act out a particular role. The artists, too, disciplined their whole lives in an effort to create their works of art. A single movement in the dance or a single brush stroke in a painting represented a degree of total involvement not understood by those who look to Zen as an easy way to "drop out."

In reading the selections for this lesson keep in mind that you are being exposed not to the practice of Zen but to the products of a Zen oriented culture.

Writing Assignment:

Answer four of the following questions.

1. In ESSAYS IN IDLENESS, (TSUREZUREGUSA), we have an early product of Muromachi culture. It is not strongly influenced by Zen, but some Zen ideas do come across. The result is an essay in the same general tradition as AN ACCOUNT OF MY HUT, but with some important differences. Contrast these two works with respect to their authors' attitudes toward life.
2. Describe in your own words the meaning of the term yūgen as it is explained by Zeami in his essay on nō drama.
3. In the play ATSUMORI the episode you have already read in THE TALE OF THE HEIKE is present in dramatic form. How do these two presentations differ? (Consider not only plot and character, but more subtle aspects such as mood.)

4. Select the one story from ZEN FLESH, ZEN BONES that you find most provocative and tell what it means to you.

5. In the presentation of a full performance of nō dramas it is traditional to intersperse comic sketches, or kyōgen, between the serious plays. The play BUSU is one example of this kind of comic drama. What are the sources of humor in this play?

THE EARLY MODERN TRADITION I

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol. II. The Writings of Motoori Norinaga, the Writings of Yamaga Sokō, The Forty-Seven Loyal Ronins.

ANTHOLOGY OF JAPANESE LITERATURE. The Narrow Road of Oku (pp. 363-373), Conversations with Kyorai (pp. 377-383), Haiku by Bashō and His School (pp. 384-385).

Supplementary Material:

Nagoya Castle (Print O 370). Castles such as this were built during the medieval and early modern periods as a defense against possible attack. In time of peace they served as administration centers. Around them the major modern cities of Japan grew up.

The Tōshōgū (Print O 371). This is the mausoleum of Tokugawa Ieyasu, the first of the Tokugawa shoguns; the elaborate design of this architecture is characteristic of many temples of the period.

Red and White Plum Trees (Print O 382). An example of upperclass art in the Tokugawa period. The beautiful design and splendid use of color have made this a famous work of art.

The Tokugawa shoguns brought an end to the political strife that had gripped the country for centuries. To achieve their ends they employed what to us would seem drastic measures. They eliminated those warrior families whom they considered a threat--killing even the heirs to rival clans. They closed the country to foreign influence--including the Christian influence that had been brought from Europe by the Portuguese missionaries in the sixteenth century. From their capital at Edo they carefully distributed the domains of the country so that lords whose loyalty was unquestioned were located strategically throughout Japan. But more important to the development of the tradition than these political maneuvers was the decision of the Tokugawa to establish an official state philosophy whose aim it was to maintain, at any cost, the law and order of society.

The philosophy, or I might better say ethical code, chosen by the Tokugawa to stabilize their rule was Neo-Confucianism. This was a blend of Confucian ethical ideas with influences from the Buddhist cosmological view of man's place in the world. Worked out as a coherent philosophy in China over the centuries that include the Sung (960-1279), Yuan (1260-1368), and Ming (1368-1644) dynasties, the basis of Neo-Confucian thought had been known in Japan since the late Heian period. But the Tokugawa, with their irrepressible desire for peace, adapted Neo-Confucianism for use in the Japanese context. By a shift in the meaning of Shi, from "learned mandarin" to "knight possessing the quality of loyalty," the rulers were able to establish a stable society based on the dominant position of the samurai.

These Neo-Confucian values are supported by the writings of such men as Yamaga Sokō. These concepts are also affirmed in such stories as that of the forty-seven rōnin. The story of their great loyalty entitled CHŪSHINGURA, or the Storehouse of Loyal Retainers, shows clearly the power of Neo-Confucian ideas among the samurai class during this age.

But not all thinkers found satisfaction in the ethical systems imported from China. One such scholar was Motoori Norinaga, who chose to reexamine Japan's ancient Shinto faith in order to gain insight into his nation's traditions. What he found was a new understanding of the place of the imperial family in the history of Japan. In his day, Motoori was best known as a great scholar, but in the modern period we will see that many of his ideas came to influence those practical men who restored the emperor to his long lost position as actual ruler of the nation.

Aside from the arena of political and social thought, the Edo period, even at its highest echelons, saw a regeneration in the arts. Particularly in poetry, the aesthetics of the medieval period were to be given new direction by the verse of Matsuo Bashō, the great haiku poet. Here we find many of the Zenist ideas of the Muromachi period united with the more popular orientation of the Edo period.

Writing Assignment:

Answer four of the following questions:

1. It is difficult not to respect the loyalty of the forty-seven rōnin in CHŪSHINGURA. However, many of the values they held would be considered dangerous in our society. Do you agree? If so, write a brief essay discussing those values which you feel are not virtues from our point of view. If not, support your point of view.

2. In THE NARROW ROAD OF OKU Bashō presents a prose commentary on his creative genius. In what way does this help you understand his poetry?

3. Give some of the reasons why Motoori might have turned away from Buddhism and Confucianism as a result of his study of Shintoism.

4. In what way do the writings of Yamaga Sokō give support to the strong centralized state desired by the Tokugawa?

5. What do you find "modern" about the Edo period?

THE EARLY MODERN TRADITION II

Reading Assignment:

ANTHOLOGY OF JAPANESE LITERATURE. The Fiction of Saikaku (pp. 335-353), Chikamatsu on the Art of the Puppet Stage (pp. 386-390), The Love Suicides at Sonezaki (pp. 391-409).

Supplementary Material:

Nagauta (on tape). This kind of music, literally "long song," is characteristic of the kabuki drama.

A Moronobu print (Print 0 394). This is an example of the early black and white variety of wood-block print.

A Harunobu print (Print 0 396). This is a more sophisticated form of wood-block print, making use of several different colors.

A Hokusai print (Print 0 399). This print, entitled "The Wave," from the series "Thirty-Six Views of Fuji," shows the imaginative designs developed by this famous wood-block artist.

If Bashō shared with the poets of the Muromachi period a highly aesthetic, even mystical, approach toward his art, he also had a down-to-earth quality which permitted him to take part in the new cultural developments that were running parallel to the samurai's grand tradition. These developments came from a class of people yet unheard from in Japanese history--the townspeople.

The townspeople, or chōnin, rose to a position of considerable importance during the rule of the Tokugawa shoguns. Their rise, however, occurred almost by default. The Tokugawa family, with its strong desire for law and order, had concentrated on controlling the military classes which had for centuries been the main source of trouble to those who wished to rule Japan. In centering their attention on samurai, they overlooked the rapidly developing class of merchants who came to cluster around the castle towns. These commoners had as their basic function the supplying of the military class with those items not available directly from their land holdings. But once established as a

distinct class, the townspeople began to develop a way of life quite independent of the highflown ethical system followed by the peacetime warriors. The tastes of the chōnin were less inclined toward the ideas of such thinkers as Yamaga Sokō than toward seeking an escape from the unexciting tasks of commerce. Since the only interest the government took in the merchant was to insure his continued obedient service as a middleman between the humble producer and the knightly consumer, it is not surprising to see the chōnin develop an easy-going life style that gave free vent to the desire for all those pleasures their newly acquired wealth permitted.

So it was that by the beginning of the eighteenth century all the major cities of Japan could boast of well-developed "gay quarters." Here the merchant, and the carefully disguised samurai, could enjoy the company of prostitutes, be entertained by lavish theatrical productions, and in general take advantage of a never ending, ever changing series of pleasures. Now, if the only interest in these districts was the pursuit of uninhibited pleasure, little of consequence would have arisen from them. But behind the gay exterior was the ever present awareness--in part a result of centuries of Buddhist melancholy--that human existence was brief and human happiness even briefer. This somber dimension to what was called ukiyo, or the "floating world," added that ingredient which made life in the gay quarters a worthwhile subject for the artists' craft. Thus, artists appeared who captured the flavor of the period in wood-block prints known to us as ukiyo-e, "pictures of the floating world." Also, in literature, writers such as Ihara Saikaku wrote ukiyozōshi, "stories of the floating world," in which the wit and tragedy of the age were artfully set down.

Perhaps the clearest picture of the period is preserved for us by the theatre, for in the drama not only are we presented with a view of the floating world but also, in a sense, we become a part of it as we involve ourselves in those same pleasures sought by the chōnin. In bunraku, the puppet theatre, as in kabuki, the spirit of this period comes alive.

Writing Assignment:

Answer four of the following questions.

1. One of the fundamental problems of life in Tokugawa Japan is the conflict between one's responsibilities to society and family (giri) and one's human feelings toward personal relationships (ninjō). Look for this conflict in the writings of Saikaku and Chikamatsu; then, in a short essay describe a characteristic circumstance where giri and ninjō create a dilemma for the characters, and indicate how each writer resolves the conflict.
2. Compare the attitudes of Chikamatsu with those of Zeami on the subject of drama.

3. What Buddhist influence do you find in the writings of Saikaku?
4. Chikamatsu has been called the Japanese Shakespeare. Decide if you accept this opinion or not, and then defend your stand.
5. In the Edo period, for the first time, the common man moves to the center of the Japanese literary stage. What does this fact tell us about the society?

THE MODERN TRADITION I

Reading Assignment:

EASTERN CIVILIZATIONS READINGS, Vol. II. The Writings of Fukuzawa Yukichi, the Writings of Hibino Yutaka.

KOKORO. Begin your reading of this work now so that you will have it finished for the next assignment.

Supplementary Material:

Kimi ga yo (on tape). This piece of music, combining both traditional and Western elements, is the Japanese National Anthem.

With the possible exception of the Nara period, there is no time of greater change in Japan's history than the modern century. New things and new ideas came pouring in upon the Japanese at a dizzying rate. With so much to be assimilated, it is no wonder that the society should have been thrown out of balance in its search for a new and workable set of values.

It is impossible even to begin to examine all the facets of Japan's complex modern period. What we will attempt to do, however, is select two major themes and reflect upon their significance within the total tradition.

The first theme is that of Westernization. Here we are confronted with the influence exerted upon Japan by the complex forces of Western civilization. In considering this idea it is first of all necessary to differentiate it from the more general concept of modernization. It is an interesting characteristic of most societies that their modernization has followed the Western model. However, it is quite possible for a society to become modern in other ways than those taken by Europe and America.

In the last century, after 1853 when Perry opened Japan to Western contact following 250 years of seclusion, there developed a considerable movement toward the whole-hearted, and often uncritical, acceptance of Western ideas as the quickest way for Japan to reenter the mainstream of the world community.

One of the more influential, yet cautious, of those who saw hope for Japan in its capacity to meet the West on its own terms was Fukuzawa Yukichi. An important writer and educator, Fukuzawa tried to move his nation in the direction of accepting Western values as a major step along the road to a modern society. While he argued his case with conviction and eloquence he was unable to carry with him those who ultimately shaped the destiny of the nation. Instead, another view prevailed, one which argued that Japan should take the technology of the West but fit it into the value system of the East.

If such an alternative was ever possible it is difficult to determine. We have no example to substantiate the workability of such a combination of cultural ingredients. Nevertheless, Japan did make an effort in that direction. Instances of such efforts are to be found in the writings of many Japanese leaders. As an example of this view, I have selected two chapters from Hibino's NIPPON SHINDŌ-RON. In this work by a relatively unknown educator at the turn of the century we can see an attempt to rely upon the older Japanese tradition to supply the underpinning for a modern state. While this effort too showed itself ultimately to be unsuccessful, its weakness was not made clear until Japan's collapse as a result of her participation in World War II.

The subsequent history of Japan strongly suggests that, whatever the future holds for her, it will contain an admixture of traditional and Western things and ideas. The results will be, as always with respect to Japan, fascinating and unpredictable, but nevertheless characteristically Japanese.

Writing Assignment:

Answer four of the following questions.

1. Separate the different cultural elements found in NIPPON SHINDŌ-RON (such as Confucian, Buddhist, Western elements), and state what you believe to be the one which predominates.
2. Do the same thing with respect to Fukuzawa's writings.
3. Compare the selections from NIPPON SHINDŌ-RON with the Seventeen-Article Constitution of Prince Shōtoku.
4. Do you think that Japan should have followed the ideas set down by Fukuzawa? Why, or why not?
5. What aspects of Western civilization do you believe would be most beneficial for Japan?

ATTENTION

After you have completed and mailed in the last assignment, you may make application for the examination. Simply follow these directions:

1. Make arrangements with your superintendent of schools or high school principal to supervise your exam.
2. Turn to the following page and tear out the Application for Final Examination (for High School Courses).
3. Fill in the application form and mail it under separate cover to the Extramural Independent Study Center.
4. Be sure to mail your application early enough that it will reach the Center at least one week before the day on which you wish to take the test.*

* Because of mailing problems, students overseas must give more than three weeks' notice of their intention to stand examination upon a given date.

THE MODERN TRADITION II

Reading Assignment: KOKORO. Read the entire novel.

For the final lesson of this module, I have assigned the novel KOKORO by Natsume Sōseki. In selecting this work I was motivated by several considerations. First, KOKORO is an important piece of literature in Japan, one which is read by most young people interested in their cultural heritage. Second, its author is perhaps the greatest novelist of the modern period, possessing not only a comprehension of the problems confronting his society, but also a profound understanding of the human condition. Third, it is a work of Japanese fiction which can be readily appreciated by Americans.

With regard to the last point, I should indicate that this work has been well received in this country as a work of fiction, even among an audience with little awareness of Japanese culture. For someone with your fuller understanding of the context in which this work was written it will have even greater significance than for the general public.

The main character (it is hard to call him a hero) of this story is a lonely man, called only Sensei (teacher), who is struggling with his own egotism. The battle is waged against the background of the traditional value system with which you are familiar. However, the immediate circumstances are those of a modern society in which the sensei must come to grips with his own selfishness. If the final resolution of his problem seems to you strange, it is only because he is following the familiar pattern of behavior for the Japanese. Even if your value system rejects his solution, it will not be difficult for you to sympathize with his problem.

In reading KOKORO pay special attention to the relationships that develop between the characters. Many of their superficial aspects are unlike those we are familiar with; but notice too that basically the relationships found between these people have much the same goal as those with which we ourselves are familiar.

I hope that by your coming to know Sensei, as well as by your coming to know the other spokesmen for Japan encountered in this course, you have been able to broaden your own experience.

Writing Assignment:

1. Sōseki tells us almost nothing of the kind of life that Sensei lives in society. Why? Does this have any parallel in GENJI?
2. What is the significance to the overall novel of the student's visit home?
3. Contrast the characters of Sensei and K.
4. Go back over the novel and examine closely what Sōseki tells us about Sensei's wife. On the basis of his characterization how would you describe her?
5. What would the Sensei have thought about Fukuzawa Yukichi? (You might wish to write an imaginary dialogue between the two.)

CONCLUDING STATEMENT

You have now completed a brief examination of Japanese civilization. It is perhaps not out of place then to conclude with a brief note about what I believe to be the value of such a study.

Not too long ago a knowledge of Russian culture was thought to be of little use to the educated Western European. The reason for this was that the average Frenchman or Englishman, while having frequent contact with his neighbor across the English Channel, was too involved in his own small world to pay much attention to a people who lived far away on the borders of Asia.

Today the world has shrunk. Nations whose existences were known only by reference to an Atlas are now within a few hours plane ride. As a result the ideas and activities of peoples once thought outlandish are part of our everyday experience. We read the works of Russian writers and no longer consider them foreign. Thus, as the world shrinks, man's capacity for involvement in it increases.

Where courses in European literature and history could once equip a man for a place among the ranks of the educated, today he must supplement that knowledge with a familiarity with the traditions of Asia and Africa.

For the time being much of the world is still beyond the grasp of the generally educated man. It is still too soon to speak realistically about One World in any full sense. However, if the union of the various traditions of Europe are any indication of the pattern for the future, it is perhaps not too far-fetched to suggest that the same process is at work for all the traditions of the world. If this is so, your decision to study Japanese civilization is quite in keeping with the times.

While the major effort in your education for several years to come will be to deepen your understanding of your own tradition, it is perhaps not too early to give it the additional perspective achieved through the examination of a non-Western culture. For those of you who wish to look further into the Japanese tradition, I would suggest that you read Sir George Sansom's JAPAN: A SHORT CULTURAL HISTORY. This is by far the most readable introduction to the subject. Then, depending upon your own interests, you might want to look into the bibliography in the EASTERN CIVILIZATIONS READINGS section on Japan. The standard introductory treatments for most of the approaches to Japan are listed there.

But whatever assessment you make of the samples you have examined, I hope that your prospecting in the gold mine of Japanese civilization has been an enjoyable experience.

GLOSSARY

(The list below contains those important Japanese names and terms that are used in the preceding lessons. Upon completion of this course you should be able to identify each of these items.)

Amida Buddhism. A sect of Buddhism which grew in popularity with the decline of the Heian court. It teaches that all beings can be saved through the compassion of Amida Buddha if they pray to him with a pure heart.

Ashikaga. The family name of the shoguns who ruled Japan during the Muromachi period (1333-1600). They were more well known for their aesthetic taste than their administrative abilities.

ATSUMORI. A nō play by Zeami which treats an episode recorded in the HEIKE MONOGATARI.

Bushidō. Literally, "the way of the warrior." It is the code of the samurai, based upon Neo-Confucianism and Shintoism. It developed during the medieval period, but was refined by the Tokugawa. It became a strong force in the shaping of modern values.

Bashō (1644-1694). Japan's best known haiku poet, responsible for the elevation of this verse form to its high position.

Biwa. A four stringed musical instrument used to accompany the recitation of such stories as the HEIKE MONOGATARI. It is of Chinese origin.

Bugaku. The court music and dance of Japan. It was borrowed from classical Chinese music along with the other facets of Chinese culture that came to Japan during the Nara period. The music alone is referred to as gagaku.

Bunraku. The puppet theatre of Japan. It is on the bunraku stage that many of the famous plays of Chikamatsu were first performed.

BUSU. A kyōgen. As with most comic dramas this work is by an anonymous playwright.

Byōdōin. A famous example of Heian architecture. In 1053 it was established as a temple for the Tendai sect.

Chikamatsu Monzaemon (1653-1724). Japan's best known playwright of the kabuki and bunraku traditions. He wrote THE LOVE SUICIDES OF SONEZAKI.

Chōmei (1153-1216). A Buddhist priest who retired from the world to search for an understanding of life. He records his hermitage in the HŌJŌKI, or AN ACCOUNT OF MY HUT.

Chōnin. "Townspeople." The term applied to the city dwellers whose culture rose during the early Tokugawa period to become an important part of Japanese tradition.

CHŪSHINGURA. The title of the famous drama based on the story of the forty-seven rōnin. It recounts events which occurred in 1701 and was presented as a bunraku drama in 1748.

Edo Period. The age from 1600 to 1868 when Japan was ruled by the strong centralized government of the Tokugawa shoguns. The age receives its name from Edo, the present city of Tokyo, where the Tokugawa had built their castle.

Emakimono. A scroll painting characteristic of the Heian period. Scrolls from this period are easily recognizable because of the distinctive perspective used--the artist often seems to be looking down upon his subjects through the ceiling.

Engakuji. A famous temple dating from the Kamakura period. One of its halls, the Shariden, is a good example of the architecture of the period.

Fujiwara. The great aristocratic family that controlled the court at Heian throughout most of the classical period.

Fukuzawa Yukichi (1835-1901). An important educator and essayist in the modern period. He argued for the adoption of Western ideas as a basis for modernization.

Gagaku. The court music of Japan. When it accompanies the dance, the performance is called bugaku.

GENJI MONOGATARI. The greatest work of literature in the Japanese tradition. It was written during the first two decades of the eleventh century by Murasaki Shikibu. It tells of the loves of Prince Genji, a courtier of Heian.

Giri. A Confucian term meaning something like "responsibility." It is applied to one's obligations to society and is contrasted with the term ninjō, or "human feelings." The giri-ninjō conflict appears often in kabuki dramas.

Haiku. The briefest form of Japanese poetry, having three lines, with 5 syllables in the first, 7 in the second, and 5 again in the third. Matsuo Bashō raised this short poetic form to a position of high aesthetic value.

Harunobu (1725-1770). A famous ukiyoe artist of the Suzuki family. He is noted for his technical improvements with respect to color printing.

Heian Period. The age from 794 to 1185 when the court controlled the country from its capital at Heian, the modern city of Kyoto. This is considered to be the classical period in Japanese history.

HEIKE MONOGATARI. One of the great War Tales of medieval Japan, written about 1200 and recited to the accompaniment of a biwa. It was strongly influenced by Amidist ideas of the transitory nature of human life as seen in the rise and fall of the Heike faction during the wars that led to the establishment of the Kamakura shogunate.

Hibino Yutaka (1866-1950). The headmaster of the First Aichi Prefectural Middle School at the turn of the century, and author of NIPPON SHINDŌ-RON.

Hitomaro (? -609). The greatest of the MAN'YŌSHŪ poets. Not only was he a master of the short poem (tanka), but also he wrote the most beautiful long poems (chōka) in the Japanese language.

HŌJŌKI. An essay written in 1212, by the priest Kamo no Chōmei. It reflects the melancholy of the early Kamakura period when the ancient court had fallen into decline. The work is translated into English as AN ACCOUNT OF MY HUT.

Hokusai (1760-1849). A famous ukiyoe artist best known for the bold design of his landscape prints.

Hōnen (1133-1212). An important priest whose writing on Amida Buddhism contributed to its popularity among the samurai class.

Hōryūji. A famous Buddhist temple located near the ancient capital of Nara. Founded by Prince Shotōku in 607 it is today the oldest wooden building in the world.

Ihara Saikaku. (See Saikaku)

Ise Shrine. The greatest of the Shinto shrines, located at Ise in the southeast part of the main island of Honshū. It is to this shrine that the emperor makes an annual pilgrimage.

Izumo Shrine. An ancient Shinto shrine second in importance only to the Ise shrine. It is located on the Japan Sea side of the main island of Honshū.

Kabuki. The dramatic art of the Tokugawa chōnin. It combined music, dancing, and poetry. The works of Chikamatsu, written originally for the puppet theatre, are now performed on the kabuki stage.

Kakinomoto Hitomaro. (see Hitomaro)

Kamakura Period. The age from 1185 to 1331 when Japan was ruled by the Minamoto shoguns. The seat of government was at Kamakura during this period.

Kamo no Chōmei. (See Chōmei)

Kenkō Hōshi (1283-1350). An important poet of the early Muromachi period and author of TSUREZUREGUSA.

Kimi ga yo. The first phrase of an ancient poem found in the MAN'YOSHŪ. The poem has been set to music as Japan's national anthem.

Kinkakuji. A famous temple built in 1397 by the third Ashikaga shogun, Yoshimitsu. It reflects the Zenist influence on architecture.

KOJIKI. The earliest extant history of Japan written in 712. It records the mythological as well as the historical facts.

KOKINSHŪ. Compiled in 905, this is the first imperial anthology of Japanese poetry. It reflects a more sophisticated and courtly style of verse than that found in the MAN'YOSHŪ.

KOKORO. A novel by Natsume Sōseki written in 1914.

Komachi. A poetess of the early Heian period (her exact dates are unknown) whose verses are found in the KOKINSHŪ.

Kōrin. (1658-1716). An important artist of the Ogata family, he is famous for his beautiful designs and splendid use of color.

Kūkai (774-835). The founder in Japan of the Shingon sect of Buddhism. He is also famous as the scholar who introduced the kana syllabary into Japanese writing.

Kyōgen. The comic dramas, literally "crazy words," that accompanied the presentation of nō dramas.

MAN'YOSHŪ. The earliest anthology of Japanese poetry; compiled in 759. It contains poems from all strata of society and reflects the naive spirit of early Japanese poetry.

Matsuo Bashō. (See Bashō)

Minamoto. The family name of the shoguns who ruled Japan as military dictators during the Kamakura period from 1185-1331.

Moronobu (? -1714). An important ukiyoe artist of the Hishikawa family. He is given credit for raising the craft of wood-block printing to an important art in the early Tokugawa period.

Motoori Norinaga (1730-1801). A great scholar and Shinto thinker whose studies of ancient Japanese texts led him to respect the imperial institution over the Tokugawa regime.

Murasaki Shikibu (978-1016). Unquestionably the greatest prose writer in the Japanese tradition. Her work, GENJI MONOGATARI, THE TALE OF GENJI, is the world's first novel and ranks high in world fiction.

Muromachi Period. The age from 1333 to 1600 when the Ashikaga clan ruled as shoguns. The period acquires its name from the section of Kyoto where they had their palace.

Nagauta. A "long song." Used as the musical accompaniment to a kabuki drama.

Nara Period. The age from 710 to 794 when the capital was at Nara. This was the period when the first great influence from China was felt.

Natsume Sōseki. (See Sōseki)

Nichiren (1222-1282). The founder of the Nichiren sect of Buddhism during the Kamakura period; noted for his militant faith and nationalistic spirit. The Nichiren sect was most popular among the lower classes, particularly the soldiers.

NIHONGI. The second oldest history of Japan to come down to us. Written in Chinese in 720, it presents generally the same tradition as contained in the KOJIKI of 712.

Ninjō. A Confucian concept meaning something like "human feelings." It is contrasted with the idea of responsibility, or giri.

Nintoku (313-399). The sixteenth emperor of Japan. He appears in the KOJIKI and the NIHONGI as a semi-mythical emperor imbued with superior virtue.

NIPPON SHINDŌ-RON. An extended essay by Hibino Yutaka, written in 1904. The title literally means "An Essay on the Way of the Japanese Subject." The work reflects the ideals held by those who thought Japan's modernization should be carried out in the context of its traditional values.

Nō. The classical drama of Japan. This kind of theatre dates from the Muromachi period when it was established as an important art form by Zeami. (The term nō literally means "ability." It is sometimes spelled "noh" in English writings.)

Okura (660-733). A great poet of the Nara period whose works are found in the MAN'YŌSHŪ. He is also famous as a scholar of Chinese culture.

Ono no Komachi. (see Komachi)

Prince Shōtoku. (see Shōtoku)

Rōnin. Literally, "wave men," applied to samurai who have lost their lord. An example is the forty-seven rōnin in CHŪSHINGURA.

Saichō (767-822). Founder of the Tendai sect of Buddhism in Japan.

Saikaku (1642-1693). The best known writer of ukiyozōshi, fiction of the floating world. He is famous for his ability to capture the spirit of the "gay quarters" during the early Tokugawa period.

Samurai. A general term for warrior. Within varying feudal structures the samurai were the ruling class of Japan from 1185 to 1868.

Satori. The state of enlightenment, or understanding, that comes as a result of meditation and practice in Zen Buddhism.

Sesshū (1420-1506). A famous Zen-influenced artist of the Muromachi period. His paintings are in the Sung style of Chinese art.

Shamisen. A three stringed musical instrument used to accompany the performances of the bunraku and kabuki. It is of Okinawan origin.

Shi. A Confucian term meaning "scholar" borrowed by the Japanese to apply to the samurai.

Shingon Sect. An esoteric Buddhist sect founded in the early Heian period by Kūkai.

Shinto (also Shintō). The ancient religion of Japan. The mythology of Shintoism forms the foundation for the imperial institutions of Japan.

Shogun (also Shōgun). The "generalissimo." This title was held by the heads of the Minamoto, Ashikaga, and Tokugawa families as they served as military rulers of Japan in the name of the emperor.

Shōtoku (572-621). A great prince who is given credit for the enthusiastic reception of many facets of Chinese culture into Japan.

Sōseki (1867-1916). Perhaps the most famous of Japan's modern literary figures. He is the author of KOKORO.

Tanka. The "short poem." A verse form of five lines with the number of syllables in each line alternating 5/7/5/7/7. This ancient verse form became the chief means of poetic expression at the Heian court. Almost all the poems in the KOKINSHŪ are in this style.

Tendai Sect. A ritualistic form of Buddhism important in the court culture of the Heian period. It was founded by Saichō.

Tokugawa. The name of the family who ruled Japan as shoguns during the Edo period from 1600 to 1868.

Tōshōgū. Built in 1617 as the mausoleum for Ieyasu, the first of the Tokugawa shoguns.

TSUREZUREGUSA (c. 1304). An essay by Kenkō Hōshi. While reflecting the melancholy of the early Ashikaga period, it also contains a sophistication characteristic of the age.

Ukiyo. Literally, "the floating world." It is a Buddhist term indicating the brevity and melancholy of life, which comes to be applied to the life of the "gay quarters" in the Tokugawa period.

Ukiyoe. "Pictures of the floating world." This term is applied to the wood-block prints of the Tokugawa period.

Ukiyozōshi. "Stories of the floating world"; a genre begun by Saikaku and reflecting the life of the "gay quarters."

Yamaga Sokō (1622-1685). An important Neo-Confucian philosopher and governmental advisor during the early Tokugawa period.

Yamanoue no Okura. (See Okura).

Yoshida Kenkō. (See Kenkō Hōshi)

Yūgen. An aesthetic concept used frequently in the writing of Zeami on nō. It is used to express the idea of the "mystery" that is striven for in a nō performance.

Zeami (1363-1443). The most famous of the nō dramatists, important not only as the writer of many of the dramas but also for his Zenist theories concerning this dramatic form.

Zen. A sect of Buddhism that strives for enlightenment through meditative practice. Its priests had an important influence on the culture of the Muromachi period.